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Delius, Frederick
[Dance rhapsody,
no. 1]
A dance rhapsody

M
1045
D355D3

FREDERICK DELIUS

A DANCE RHAPSODY

SCORE



For the British Commonwealth (except Canada) and Eire

ALFRED A. KALMUS,

24 GREAT PULTENEY STREET, LONDON, W.1

UNIVERSAL-EDITION

No. 6908

A Dance Rhapsody

by

FREDERICK DELIUS

SCORE



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Printed in England

Frederick Delius ist einer der bedeutendsten englischen Komponisten der Gegenwart. Spät, etwa seit seinem vierzigsten Lebensjahr, sind seine Werke in die Öffentlichkeit gelangt. Es ist interessant, daß er seine ersten großen Erfolge in Deutschland feierte. In England wurde er die längste Zeit übersehen.

Die „Tanz-Rhapsodie“ wurde im Jahre 1908 komponiert. Die erste Aufführung fand 1909 in Hereford unter Leitung des Komponisten statt.

Das Werk ist — ähnlich wie die ein Jahr früher geschriebene Komposition „Brigg fair“ — in Variationenform gehalten. Das Tanzthema selbst erfährt nur geringfügige Veränderungen, variiert werden in erster Linie die Harmonien, die Bewegung und der Charakter. Ein freier Mittelteil bringt in rhapsodischer Form einige neue Motive, deren Verwandtschaft mit dem Tanzthema im Verlaufe offenbar wird.

Frederick Delius is one of the most prominent of contemporary English composers. His works did not become generally known until he was about forty years old. It is interesting to note that his first great successes were gained in Germany. England virtually ignored him for many years.

The „Dance Rhapsody“ was composed in 1908. The first performance took place in 1909 at Hereford, the composer himself conducting.

Like „Brigg Fair“ — its predecessor by one year — the composition is in Variation form. The Dance theme proper is subjected to but insignificant alterations; it is principally the harmonic background, the motion and the character which are varied in turn. A free Middle section in rhapsodic form introduces a number of new motives whose kinship to the Dance theme is subsequently disclosed.

Frederick Delius est un des plus éminents parmi les compositeurs anglais contemporains. Ses œuvres ne se sont répandues qu'assez tard, lorsqu'il avait à peu près quarante ans. Il est intéressant de savoir, que c'est en Allemagne qu'il a remporté ses premiers grands succès. En Angleterre on l'a longtemps méconnu.

La „rapsodie de danse“ fut composée en 1908. La première exécution eut lieu en 1909 à Hereford sous la direction personnelle du compositeur.

Cette œuvre — pareille en ceci à la composition „Brigg fair“ écrite un an plus tôt — est présentée en forme de variations. Le thème dansant lui-même n'est soumis qu'à de minimes changements; ce sont les harmonies en premier lieu qui sont variées, ainsi que le mouvement et le caractère. Une partie centrale libre en forme rapsodique amène quelques nouveaux motifs, dont la parenté avec le thème de danse se manifeste peu à peu.



FORMÜBERSICHT

	Takt
EINLEITUNG	1—25
I. Teil (dreiteilig).....	26—77
1. A-Dur	
Thema.....	26—38
1. Variation.....	39—50
2. Fis-moll (quasi Minore)	
2. Variation.....	51—61
3. Variation (unvollständig)...	62—65
3. A-Dur	
4. Variation.....	66—77
II. Mittelteil.....	78—161
III. Teil	162—Schluß
1. A-Dur	
5. Variation.....	164—172
6. Variation.....	173—183
7. Variation.....	184—191

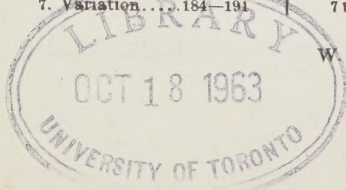
SYNOPSIS OF FORM

	Bar
INTRODUCTION	1—25
1st section (in three parts).....	26—77
1. A major	
Thema.....	26—38
1st Variation ..	39—50
2. F sharp minor (quasi Minore)	
2nd Variation ..	51—61
3rd Variation (incomplete).....	62—65
3. A major	
4th Variation... ..	66—77
Middle section.....	78—161
3rd section	162—close
1. A major	
5th Variation... ..	164—172
6th Variation... ..	173—183
7th Variation... ..	184—191

RÉSUMÉ DE LA FORME

	Mesure
INTRODUCTION	1—25
1ère partie (tripartite). ..	26—77
1. La majeur	
Thème.....	26—38
1ère variation... ..	39—50
2. Fa dièse mineur (quasi Minore)	
2ème variation ..	51—61
3ème variation (incomplete) ..	62—65
3. La majeur	
4ème variation ..	66—77
Partie centrale.....	78—161
3ème partie.....	162—fin
1. La majeur	
5ème variation ..	164—172
6ème variation ..	173—183
7ème variation ..	184—191

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2. H-moll, respektive D-Dur

8. Variation....192—201
9. Variation....202—216
10. Variation....217—228
11. Variation....229—239

3. A-Dur, Koda

12. Variation....240—268
13. Variation....269—282

E. St.

2. B minor and D major respectively

- 8th Variation...192—201
9th Variation...202—216
10th Variation...217—228
11th Variation...229—239

3. A major, Coda

- 12th Variation...240—268
13th Variation...269—282

E. St.

2. Si mineur, respectivement Ré majeur

- 8ème variation 192—201
9ème variation 202—216
10ème variation 217—228
11ème variation 229—239

3. La majeur, Coda

- 12ème variation 240—268
13ème variation 269—282

E. St.




ORCHESTRA

6 Violini I, 6 Violini II, 12 Viole, 12 Violoncelli, 12 Contrabassi, 2 Arpe, 3 Flauti (anche Piccolo), 1 Oboe, 1 Corno Inglese, 1 Oboe basso, 3 Clarinetti in Si \flat (B), 1 Clarinetto basso in Si \flat (B), 3 Fagotti, 1 Sarrusophone o Contrafagotto, 6 Corni in Fa (F), 3 Trombe in Do (C), 3 Tromboni tenori, 1 Basso tuba, Timpani, Tamburino, Triangolo, Piatti

PICCOLA ORCHESTRA (pag. 11, 30 etc.)

8 Violini I, 8 Violini II, 6 Viole, 4 Violoncelli, 4 Contrabassi





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Hermann Suter gewidmet

1

A DANCE RHAPSODY

Frederick Delius
(*1863)

Lento

2 Flauti
Flauto 3
(Piccolo)
Oboe
Corno inglese
Oboe basso
3 Clarinetti in $\left[\begin{smallmatrix} B \\ Sib \end{smallmatrix} \right]$
Clarinetto basso in $\left[\begin{smallmatrix} B \\ Sib \end{smallmatrix} \right]$
3 Fagotti
Sarrusofono in $\left[\begin{smallmatrix} C \\ Do \end{smallmatrix} \right]$
o Contrafagotto
6 Corni in $\left[\begin{smallmatrix} F \\ Fa \end{smallmatrix} \right]$
2 Trombe in $\left[\begin{smallmatrix} C \\ Do \end{smallmatrix} \right]$
3 Tromboni
Tuba bassa
Timpani
Tamburino
Triangolo
Piatti
2 Arpe
Lento
Violini I
Violini II
Viole
Violoncelli
Contrabassi

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In die „Philharmonia“ Partiturensammlung aufgenommen

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Cor. ingl. *dim.* 1

Obb.

Cl. *in B-Sib*

Vlc. *div. a 3* *div. a 4* *div. a 3* *dim.* *pp* *p*

Cb. *5* *dim.* *pp* *p* *10*

Obb. *dim.* *pp*

Cl. *in B-Sib*

Vlc.

Cb.

15

Obb.

Cl. *1. in B-Sib* *pp*

Cor. *in F-Fa* *2.* *p*

Vlc. *dim.* *pp*

Cb. *20* *pp*

2 Comodo
(With easy dance movement)

a 3

Fl. *3*

Ob. *3*

Cor. ingl. *2*

Cl. *2*

Cl. b. *2*

Fag. *3*

Sarr. *pp*

Cor. *1. 2. a 2*
in F-Fa
2. 4.
in F-Fa
5. 6.

Tr. *in C-Do*

Trb.

Tb. b.

Timp.

Comodo

Vl. I

Vl. II

Vla. *non div.*

Vlc. *pizz.*

Cb. *pizz.*

25

pull

4

Ob.

Ob.b.

Fg.

Sarr.

Vlc.

Cb.

30

Fl. poco rit. a tempo 3

Ob.

Cor. ingl.

Ob.b.

Eg.

Cor. in F-Fa

Arp.

VI.I poco rit. a tempo

VI.II

Vla.

Vlc.

Cb.

arco

35

Fl. 1. *mp* 2. *mp*

Ob. *mp* *cresc. poco*

Cor. ingl. *pp* *cresc. poco*

Ob. b. *pp* *cresc. poco*

Cl. 1. *mp* *cresc. poco*
in B-Sib 2. 3. *pp* *cresc. poco*

Cl. b. in B-Sib *pp* *cresc. poco*

Fg. 1. *mp* *cresc. poco*
2. *pp* *cresc. poco*
3. *pp* *cresc. poco*

Sarr. *pp* *cresc. poco*

VI. I

VI. II *pizz.* *p*

Vla. *non div. pizz.* *p*

Vlc. *non div. pizz.* *p*

Cb. *div.* 1. metà *p*
2. metà

45

4 a tempo rall. poco

Fl. 1.

Ob. *p*

Cor. ingl.

Cl. b. in B-Sib

Fg. 1. 2. 3. *p*

Sarr. *p*

Cor. 1. 2. a 2 in F-B *p*

Tim. *pp*

Vlc. a tempo

Cb. 1. meta div. pizz. a 3 *p*

50

Vivo

Arp. II a 2 *f*

VI. I *f*

VI. II *f*

Vla. arco *f* leggiero

Cb. arco *f* leggiero

Fl. 1. 2.3. a 2.

Ob.

Cor. ingl.

Ob. b.

Cl. in B- \flat 1. 2.3. a 2.

Fg.

Tr. in C-Do 1. 2. *dim.*

Trb. 1. 2. *dim.*

Trgl. *dim.*

Arp. II a 2.

Vi. I

Vi. II

Vi. c.

Cb. *dim.*

55

dim.

5 Più tranquillo

1.

Fl. 2.3, a 2

Ob. *mf*

Cor. ingl. *mf*

Ob.b. *p*

Cl. 1. *mf*
2. *p*
3. *p*

Fg. 1. *mf*
2. *p*
3. *pp*

Sarr. *pp*

Cor. in F-Fa 3.4. *mf*

Trgl. *mp*

Arp. II a 2

Più tranquillo

Vi. I *p*

Vi. II *p* pizz.

Vla. *mf* pizz. arco

Vlc. *mf* pizz. *pp*

Cb. *mf* 1. meta pizz. *pp*

60 *pp*

molto tranquillo

Cor. ingl. *pp*

Ob.b.

Cl.b. *in B-Sib* *pp*

Fg. 3. *pp*

Cor. *in F-Fa* 1.2. *pp* 3.4. *pp* 5.6. *pp* 7

Timp. *pp*

molto tranquillo

Vi.I. *pcantabile*

Vlc. arco

Cb. arco

animato

6

Fl. 1. *mp*

Ob. *mp*

Cor. ingl.

Cl. b. in B-Sib

Fg. 3.

Cor. 1. 2. in F-Fa
3. 4. in F-Fa
5. 6.

Arp. I II a 2 *f*

VI. I animato *p* *crpnc.*

VI. II *p* *crpnc.*

Vla. *p* *crpnc.*

Vlc. *p* *crpnc.*

65

p Kleines Orchester
Small Orchestra
Piccola orchestra *crpnc.*

Picc. *mp*
 Fl. 1. *p*
 Ob. *p*
 Arp. I & II *a 2* *crenc.* *ff*
 Vl. I *mf* *dim. poco a poco*
 Vl. II *mf* *dim. poco a poco*
 Vla. *mf* *dim. poco a poco*
 Vlc. *mf* *dim. poco a poco*
 Cb. *mf* *pizz.* *dim. poco a poco*

70

dim. rit. poco a tempo

Picc.

Fl.

Ob.

Cl. in B-Sib

Cor. in F-Fa

Timp.

Tbr.

Arp. I

dim. rit. poco a tempo

VI. I

VI. II

Vla.

Vlc.

Cb. 1. metà arco


arco


pizz.


75


Vivo
 (Almost twice as quick) *(quasi doppio movimento)*


Picc. *in B-Sib*
 Cl. *in B-Sib*
 Cl.b. *in B-Sib*
 Fg. *1.2 a 2*
 Sarr. *3*
 Cor. *1.2 in F-Fa*
 Tr. *in F-Fa*
 Trb. *in C-Do*
 Timp.
 Tbr. *tr*
 Ptti.
 Arp. I
 VI. II *dim. pp*
 Vla. *dim. pp*
 Vlc. *dim. pp*
 Cb. *arco*


Ob. 


Cor. ingl. 


Ob. b. 


Cl. *in B-Sib* 


Cl. b. *in B-Sib* 


Fg. 


Sarr. 


Cor. 


Tr. 


Trb. 


Tb. b. 

Timp. 

Tbr. 

Arp. II *a 2* 

Vla. *pizz. arco* 

Vlc. *pizz. arco* 

Cb. *pizz. arco* 

8 largamente

16

[8] largamente

Fl.

Ob.

Cor.
ingl.

Ob.b.

Cl.
in B-Sib

Cl.b.
in B-Sib

Fg.

Cor.
in F-Fa

Tbr.

Arp.III
a 2

VI.I

VI.II

Vla.

Vlc.

Cb.

1.

2.

3.

1.2.

3.4.

pizz.

tr

1. 1.2. a 2. 3. *Più tranquillo*

Fl.

Ob.

Cl. 1. 2. in B-Sib 3. *f*

Cor. 1.2. in F-Fa 3.4. in F-Fa 5.6. *f*

Timp.

Tbr.

Arp. I II a 2

Vl. I 3. *tr* *dim.* *p*

Vl. II 3. *tr* *dim.* *p*

Vla.

Vlc.

Cb.

95

Più tranquillo

Fl. 1. *mf dim.*

Ob. *dim. poco a poco*

Cor. ingl. *mf dim.*

Ob.b. *mf dim.*

Cl. 1. *dim. poco a poco*
in B \flat -Sib
2.3. *dim. poco a poco*
3. *mf dim.*

Fg. 1.2. *mf dim.*
3. *mf dim.*

Cor. 1.2. *dim. poco a poco*
in F-Fa
3.4. *mf*
5.6. *dim. poco a poco*
5.6. *mf*

Timp. *p*

Tbr. *tr mp dim.*

Vi.I *dim. poco a poco*
tr \sharp pp

Vi.II *dim. poco a poco*
tr \sharp pp

Vla. *dim. poco a poco*

Vlc. *dim. poco a poco*

Cb. *dim. poco a poco*

100

Sostenuto a tempo

rall. poco

1. *tr*[#] *pp*

Fl.

Ob.

Cor. ingl.

Ob. b.

Cl. *in B-Sib* 1. 2. 3. *pp*

Fg. 1. 2. 3. *pp*

Timp.

Tbr. *tr* *p*

Trgl. *p*

Arp. I

Sostenuto a tempo *pizz.* *p*

VI. I *tr*[#] *dim.* *p*

VI. II *tr*[#] *dim.* *p*

Vla.

Vlc.

Cb.

105

a tempo **10** *rallentando* - - -

Ob.

Cor.
ingl.

f

Timp.

Tbr.

Trgl.

Arp I

a tempo *rallentando* - - -

VI. I

VI. II

Vla.

Vlc.

Cb.

110

a tempo

animato

Ob.

Cor. ingl.

Ob.b.

Cl. *in B-Sib*

Cl.b. *in B-Sib*
p

Fg.
p

Cor. *in F-Fa*
p

Tbr.

Trgl.

Arp.I

Arp.II

1. 2. 3. 3. 3.4.

1. 1. 2. 3.

f

f

pizz.

arco

mf leggiero

arco

mf leggiero

115

11

Più lento

1. *cresc. sfz dim.*

2. 3. a 2 *cresc. sfz dim.*

Ob. *cresc. sfz dim.*

Cor. ingl. *cresc. sfz dim.*

Cl. in B-Sib 2. 2. 3. a 2 *cresc. sfz dim.*

Fg. 1. *pp* 2. 3. *p*

Cor. in F-Fa 1. 2. *p* 3. *p* 6. A *p*

Tr. in C-De 1. *sfz dim.* 2. 3. *sfz dim.*

Timp. *p*

Tbr. *p*

Trgl. *p*

Arp. III a 2

120

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Più lento

Vl. I *pizz.* *arco* *cresc.* *ppsub.*

Vl. II *arco* *cresc.* *ppsub.*

Vla. *arco* *cresc.* *ppsub.*

Vlc. *cresc.* *ppsub.*

Cb. *pizz.* *div.* *p*

Più vivo

Ob. *3*

Cor. ingl. *3*

Obb. *3*
in B-Sib

Cl. *1. 2.*
in B-Sib

Cl.b. *3*

Fg. *1. 2.*
3.

Sarr. *3*

Cor. *1. 2.*
in F-Fa *3.*

Tr. *5.*
in C²Do *1. 2. a 2*

Timp.

Tbr.

Trgl.

Arp.III *a 2*

Più vivo

Vi.I *p*

Vi.II *p*

Vla. *p*

Vlc. *non div pizz.*
2^a

Cb. *div.*
p

Cor. ingl.

Ob.b.

Cl. 1.
2. 3. in B-Si

Cl.b. in B-Sib

Fg. 1. 2. a 2
3.

Sarr.

Cor. 1. 2. a 2
in F-Fa 3. 4. a 2
in F-Fa 5.
5. 6. a 2

Tr. in C-Do

Timp.

Arp III a 2

Vi. I

Vi. II

Vla.

Vlc. arco

Cb. arco

Poco più tranquillo

Picc.
 Fl. 1.2. a 2
 Ob.
 Cor. ingl.
 Cl. in B-Sib
 Cl.b. in B-Sib
 Fg. 1.2. 3.
 Sarr.
 Cor. 1.2. a 2 in F-Fa 3.4. a 2
 Tr. in C-Do 1.2. a 2
 Timp.
 Tbr.
 Arp.III. a 2
 Poco più tranquillo
 VI.I mf cresc.
 VI.II mf cresc.
 Vla. mf cresc.
 Vlc. mf cresc.
 Cb. div. ff
 135

Picc.
 Fl. 1.2. a 2
 Ob.
 Cor. ingl.
 Cl. in B-Sib 1.2. a 2 a 3
 Cl. b. in B-Sib 3.
 Fg. 1.2. a 2
 Sarr. 3.
 Cor. in F. 1.2. 3. 5. 6.
 Tr. in C-Do 1. 2. 3. a 2
 Trb. 1.2. a 2
 Tbr. 3.
 Timp.
 Tbr.
 Arp. III. a 2
 Vl. I f
 Vl. II f
 Vla. f
 Vlc. f
 Cb. f pizz.

[illegible]

rall. poco a poco

Ob.

Cor. ingl.

Ob. b.

Cl. b.

Fg.

Sarr.

Cor.

Tbr.

Arp. III

VI. I

VI. II

Vla.

Vlc.

Cb.

150

Fl. *mf* 1.
 Ob. *pp dim.*
 Ob.b. *p dim.* *pp* *ppp*
 Cl.b. *in B-Sib* *p dim.* *pp* *ppp*
 Fg. *p*
 Cor. *in F-Fa* 1.2 *p* *p dim.* *pp* *ppp*
 Arp.II *a 2* 1. *3*
 Vl.I *pp*
 Vl.II *pp*
 Vla. *pp*
 Vlc. *pp*
 Cb. *pp*

155 160

15

a tempo

Più lento tranquillo
Almost twice as slow

Fl. 2.3. *p*

Ob. *p*

Ob.b.

Cl. in B-Sib *mp*

Cl.b. in B-Sib *p*

Fg. *p*

Cor. 1.2. in F-Fa 3. *pp*

Timp. *pp* *mp*

Arp.I

Vl.II a tempo

Vla. *pp*

Vlc. *pp*

Cb. *div. pizz. pp*

mf Kleines Orchester 165
pp Small Orchestra
Piccola orchestra

1. *in B-Sib*

Fl.

Cl.

Timp.

Vl. I

Vl. II

Vla.

Vlc.

Cb.

pp

Fl. 1. *rall. - molto*

Cor. ingl.

Cl. *in B-Sib*

Arp II *a 2*

VI. I *rall. - molto*

VI. II *p*

Vla. *p*

Vlc. *p*

Cb. *arco*

170 *dim. p*

Poco più vivo

Fl. *a 3*

Ob.

Cor. ingl.

Ob. b.

Cl. in B-Sib

Cl. b. in B-Sib

Fg.

Cor. in F-Fa

Tr. in C-Do

Trb.

Timp.

f

Poco più vivo

VI. I

VI. II

Vla.

Vlc.

Cb.

f Großes Orchester
Grand Orchestra
Tutti

175

U.E.6908 W.Ph.V.208

rit. molto

a 3

Fl.

Ob.

Cor. ingl.

Obb.

Cl. *in B-Sib*

Clb. *in B-Sib*

Fg.

Sarr.

Cor. *1. 2. in F-Fa*
3. 4. in F-Fa
5. 6. in F-Fa

Tr. *in C-Do*

Trb.

a 2

rit. molto

VI. I

VI. II

Vla.

Vlc.

Cb. *arco*

Vivo, a tempo

Fl.

Ob.

Cor. ingl.

Ob. b.

Cl.

Cl. b.

Fg.

Sarr.

Cor.

Tr.

Trb.

Tb. b.

Timp.

Ptti.

Arp. III

Vl. I

Vl. II

Vla.

Vlc.

Cb.

Vivo, a tempo

mf

mp

f

pizz.

arco

div. a 3

UE 6908 W.B.V. 208

Ob.

Cor.
ingl.

Ob.b.

Cl.
in B-Sib

Cl.b.
in B-Sib

Fg.

Sarr.

Cor.
in F-Fa

Tr.
in C-Do

Trb.

Timp.

Ptti.

Arp.III
a 2

VI.I

VI.II

Vla.

Vlc.

Cb.

18 Fortissimo

Picc.

Fl.

Ob.

Cor. ingl.

Ob. b.

Cl. in B-Sib

Cl. b. in B-Sib

Fg.

Sarr.

Cor. in F-Fa

Cor. in F-Fa

Tr.

Trb.

Timp.

Tryl. Ptti.

Arp. II

VI. I

VI. II

Vla.

Vlc.

Cb.

190 U.F. 6008 W.P.V. 208

Picc.
 Fl. ^{a 2}
 Ob.
 Cor. ingl.
 Cl. ^{in B-Sib a 2}
 Cl.b. ^{in B-Sib}
 Fg. ^{1.2. a 2}
 Cor. ^{in F-Fa 5. #}
 Tr. ^{in C-Db 6. #}
 Trgl. ^{2.3. a 2}
 Arp. II ^{a 2}
 VI. I
 VI. II
 Vla.
 Vlc.
 Cb.

[illegible]

19

rit. - molto

a tempo

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Cor. ingl. *p* *cresc.*

Cl. in B-Sib *mf* *cresc.*

Cl.b. in B-Sib *mf* *cresc.*

Fg. *mf* *cresc.*

Cor. in F-Fa *mp* *mf* *cresc.*

Tr. in C-Do *mf* *cresc.*

Trb. *pp*

Tb.b. *pp*

Timp. *pp* *mf*

200

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Kleines Orchester
Small Orchestra
Piccola Orchestra

U.E.6908 W.Ph.V.208

Fortissimo

Fl. *a3*

Ob.

Cor. ingl.

Cl. *In B-Sib*

Cl.b. *In B-Sib*

Fg. *fa2*

Sarr.

Cor. *1.2. in F-Fa*
3.4. in F-Fa

Tr. *in C-D6*

Trb.

Tb.b.

Timp.

Vl. I *mf*

Vl. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Fortissimo

poco rit. *a tempo*
Forte

[20]

Fl. *a 3*

Ob.

Cor. ingl.

Ob.b.

Cl. *in B Sib*

Cl.b. *in B Sib* *a 2*

Fg.

Sarr.

Cor. *in F-Fa* *1.2.* *3.4.*

Tr. *in C-Do* *3.*

Trb.

Tb.b.

Timp.

pizz.

a tempo
Forte

[illegible]

poco più lento

This page contains musical notation for measures 208 through 211. The instruments are arranged as follows:

- Oboe (Ob.):** Treble clef, key signature of two sharps.
- Cor Anglais (Cor. ingl.):** Treble clef, key signature of two sharps.
- Clarinet (Cl.):** Treble clef, key signature of two sharps, with the instruction "in B-Sib".
- Cor Anglais (Cor.):** Treble clef, key signature of two sharps, with the instruction "in F-Fa".
- Trumpet (Tr.):** Treble clef, key signature of two sharps, with the instruction "in C-Do".
- Trumpet (Trb.):** Bass clef, key signature of two sharps.
- Trombone (Tb.b.):** Bass clef, key signature of two sharps.
- Arpeggiator (Arp.):** Treble and bass staves, key signature of two sharps.
- Violins I (Vi. I):** Treble clef, key signature of two sharps.
- Violins II (Vi. II):** Treble clef, key signature of two sharps.
- Violoncello (Vla.):** Treble clef, key signature of two sharps.
- Double Bass (Vcl.):** Bass clef, key signature of two sharps.
- Contra Bass (Cb.):** Bass clef, key signature of two sharps.

The music features various dynamics such as *f*, *mf*, *p*, and *ppp*. There are also performance markings like "arco" and "poco più lento". The page number "220" is visible at the bottom right.

Fl. *a 2*

Ob. *cresc.*

Cor. ingl. *cresc.*

Cl. in B-Sib

Clb. in B-Sib

Fg.

Sarr.

Cor. in F-Fa *1. 2. 3. 5.*

Tr. in C-Do *1.*

Vl. I *cresc. - mp pp*

Vl. II *cresc. - mp pp*

Vla. *cresc. - mp pp*

Vlc. *cresc. - mp pp*

Cb. *ppp cresc. - mp pp*

1. Hälfte allein
1. metà

Tutti

alle Basse

225

Fl. *a 3* *mf* *pocorit.* **22** *Più lento*

Ob.

Cor. ingl. *p* *mf* *ff*

Ob.b. *mf* *ff* *p*

Cl. *in B-Sib* *mf* *ff* *a 2*

Cl.b. *in B-Sib* *mf* *ff* *pp*

Fg. *a 2* *mf* *ff* *pp*

Sarr. *mf* *ff* *pp*

Cor. *in F-Fa* *1. 2.* *3. 4.* *mf* *ff* *pp*

Tr. *in C-Do* *1.* *3.* *mf* *ff* *1. 2. a 2* *3.* *3.*

Trb. *ff*

Tb.b. *mf* *ff*

Temp. *mp*

Vl.I *ff* *pocorit. Più lento*

Vl.II *ff*

Vla. *ff*

Vlc. *ff* *pizz.* *p*

Cb. *ff*

sempre più lento

Ob. *pp*

Cor. ingl. *pp*

Ob.b. *pp*

Cl. *in B-Sib pp pp*

Cl.b. *in B-Sib pp*

Fg. *pp*

230

Cor. ingl. *pp*

Cl.b. *in B-Sib pp*

VI.I *mp es press.*

VI.II *mp*

Vla. *mp*

Vlc. *mp*

Cb. *1. Hälfte*

Großes Orchester
Grand Orchestra
Tutti

235

1. metà

S.-Vi. *c.s.*

VI. I *c.s.*

VI. II *c.s.*

Vla. *c.s.*

Vlc. *c.s.*

Cb. *c.s.*

con sord.

245

pp

24

S.-Vi. *c.s.*

VI. I *c.s.*

VI. II *c.s.*

Vla. *c.s.*

Vlc. *c.s.*

Cb. *c.s.*

rit. -

250

255

molto

Molto Adagio

Cor. ingl. *pp* in B-Sib

Cl. *pp* in B-Sib 1. *pdolciss.*

Clb. *pp* in B-Sib

Cor. in F-Fa 1. 2. 3. *pp*

molto

Molto Adagio

S-VI.

VI. I.

VI. II.

Vla. *smorz.*

Vlc. *smorz.*

Cb.

25

Ob.b. *pp* 1. in B-Sib

Cl. *pp* in F-Fa 1. 2.

Cor. *pp*

VI. I. *ppp* *senza sord.*

VI. II. *ppp* *senza sord.*

Vla. *ppp* *senza sord.*

Vlc. *ppp* *senza sord.*

Cb. *ppp* *senza sord.*

260

Molto vivace

Picc. *ff*
 Fl. *ff*
 Ob. *ff*
 Cor. ingl. *ff*
 Ob.b. *ff*
 Cl. *ff*
 in B-Sb
 Fg. *ff*
 Cor. *ff*
 in F-Fa
 1. *ff*
 2. *ff*
 3. *ff*
 4. *ff*
 5. *ff*
 6. *ff*
 Tr. *ff*
 in C-Do
 Trb. *ff*
 Tb.b. *ff*
 Timp. *ff*
 Ptti. *ff*
ff *sec.*

Molto vivace

VI. I *ff*
 VI. II *ff*
 Vla. *ff*
 Vlc. *ff*

Picc. *a2*

Fl. *a2*

Ob.

Cor. ingl.

Ob.b.

Cl. *in B-Sib* *a3* *1. a2*

Cl.b. *in B-Sib* *a2*

Fg. *ff*

Sarr. *ff*

Cor. *1.2 in F-Fa* *3.4* *5.6 in F-Fa*

Tr. *in C-Do*

Trb.

Tb.b.

Timp.

Ptti. *ff*

Vi. I *3*

Vi. II *3*

Vla. *3*

Vlc. *3*

Cb. *ff*

